

1946

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THE
CREMONA

With which is incorporated

'THE VIOLINIST,'
A Record of the String World.

Edited by J. Nicholson-Smith.

Publishers : *The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.*

Vol. II, No. 25.

December 17th, 1908.

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The Norwich Festival.

New Prize Cantata by Julius
Harrison.

THE two new works included in this year's festival scheme were Mr. Julius Harrison's secular cantata, 'Cleopatra,' which gained the prize offered by the Norwich committee, and Hugo Wolf's 'Christmas Night.' The latter, however, is only new as far as this country is concerned. It was an open secret that Mr. Wood and his choristers regarded the performance as the supreme test of the choir's musical abilities. It would require remarkable efforts to arouse enthusiasm for the 'Christmas Night.' There is a certain atmospheric suggestion, attained for the most part by familiar means, but neither in the vocal nor the instrumental writing do the sentiments or the expression of them transcend those of the average Christmas cards.

Mr. Julius Harrison's cantata 'Cleopatra,' is an eloquent example of the ravages wrought by changes of time. Indeed, it might almost be called a riot in rhythm. In this respect it is everything by turns and nothing for long. Bravely as his instrumentation shows up on paper, more than one passage did not speak with the same definiteness as that with which the composer has endowed them with his score. Moreover, Mr. Harrison has a fine regard for the extraneous period. Notwithstanding that, the cantata is a thing of sudden and violent contrasts. The writing is astonishingly apt. That the composer is imbued and impregnated with the doctrines

of the school in which he was trained (Mr. Harrison, who is but 23 years old, has studied under Mr. Granville Bantock) there would seem to be little doubt. There is the same profuseness of phrase and figure, and the same love of Oriental colour, as that which characterises the music of his master. Moreover, his intervals give the impression that the composer is very sensitive of the limitations that the tempered scale imposes upon those who seek to reflect the atmosphere and idiom of the East. There is also some very plain speaking in the words. The author's sentiments are nothing if not urgent and pressing, which the composer has to some extent succeeded in reflecting. Mr. Harrison without doubt drives a fluent pen in addition to possessing the gift of the orchestra. When he has learned to moderate his transports he should make interesting music.

Auction Prices.

At the Messrs. Glendining & Co., Argyll Galleries on November 25th, the hammer fell at the following prices:—

Violins—

Several unknown Italians brought £6, £7, and £8, D'espine £12 10s., F. Watson £2 10s., Fendt £5, Gaetanus Gagliano £11 10s., Forster £3 12s. 6d., Stainer £10, Vuillaume £24, Bouquay £2 12s. 6d., Pressenda £14 15s., Old Violins, a labelled Nicholas Amatus £11 10s., Pfretzchner £5 10s., Joseph Guarnerius (Filius Andrea), guaranteed by Brückner £95, Marquis de Lair £6 10s., Pique £8 15s., Wolff Bros. '71 £2 8s.,

Gagliano £6 15s., Derazy £8, Odone £7 5s., Bergonzi attributed £8 15s., D'Espine (with receipt for £80) £40.

Violas—

Bernadel £5 17s. 6d., Forster £7.

Cellos—

Barak Norman, bow, case and pedigree £13 10s., Turner £7, An old 'cello £6 10s., Paul Voigt £4 17s. 6d., An old 'cello £9 15s. *Book—*

'Life and Work of Antonio Stradivari.' (Published by Hill & Sons), very finely bound in full levant morocco, extra gilt, folio, £5. (This appears to be about the price of the binding).

Mandoline—

Bellini Naples (fine inlaid) £1 9s.

Claude Achille Debussy.

By CHYLD HARVEY.

THE last few years have seen a remarkable renaissance of French music, in which the names of César Franck and Claude Debussy stand prominently before our view. And the strange and hopeful sign of this revival is the fact that it is almost entirely free from German influence, even from the spell of the great German master who has now many years dominated the world of music. It is a natural French growth.

The latest word in musical art has been said by Claude Achille Debussy—a Frenchman of some forty-six years of age. He will never be popular—he does not aim at popularity—but he is a great and noble artist.

The interdependence of the various arts has never been shown more clearly than in his works—reflecting as they do the ideas of the modern school of poets called Symbolists and of those painters who have earned the name of Impressionists. The Symbolic character of his works may be seen from the poets from whom he draws his inspiration. His first great work was a setting of Rosetti's 'Blessed Damosel,' and since then he has set many poems of the French symbolists such as 'Mallarmé' and 'Verlaine.' The aim of these symbolists is to appeal to the sensibility quite as much as to the intelligence, and to leave a wide margin of suggestion for the imagination to work on and define.

And this is just what Debussy's music does—it appeals to the imagination and evokes a magic atmosphere of dream and mysticism. This is well shown in his Symphonic Prelude 'L'après-midi d'un faune' to a poem of 'Mallarmé.' It is indefinable and intangible; of the stuff that dreams are made of.

The fawn lying in the grove, in a half waking condition, trying to recall the substance of a dream that has passed, the naiads, the full-blown rose, the bunch of grapes, what do they all mean? The hearer must use his imagination, or the full beauty of the vision will be lost on him.

As regards his impressionism, we see it in his three nocturnes, respectively entitled 'Nuages,' 'Fêtes,' 'Sirenes,' in his orchestral sketches 'La Mer,' and in his piano pieces, such as 'Jardins sous la pluie' and 'Reflets dans l'eau.'

All these works sketch 'the impression of an impression.' The idea is well summed up in the maxim of 'Manet,' the great French impressionist 'Le personnage principal d'un Tableau, c'est la lumière.' All impressionist pictures are 'effects.'

It is remarkable that the most modern of composers has been influenced more than any other modern composer by the old Church modes. His most fascinating effects are caused by the absence of a leading note, imparting a quaint old world flavour to the music.

Besides the influence of Plainchant we may perceive another influence that is very prominent in his works—that of the Russian composers. While studying at Rome he was fascinated by Russian music, especially that of Moussorgsky. However, he is extraordinarily original—and his harmony is quite his own. His own soul is in his music, but it is difficult to penetrate into, for as he himself has said, 'L'âme d'autrui est une forêt obscure où il faut marcher avec précaution.'

All these characteristics are summed up in his masterpiece, the setting of Maeterlinck's 'Pelleas' and 'Melisande.' This is an entirely new type of opera, quite free from any Wagnerian influence. The whole drama is sung to a sort of declamation, evidently inspired by 'Plainsong.' The dialogue is kept perfectly free from the orchestral part and thus the absorption of the dialogue in the accompaniment, which is the great fault of the Wagnerian drama, is entirely obviated.

Instead of the Wagnerian system of labels, we get a few suggesting themes treated in a much less mechanical fashion. He has himself suggested that 'the leit-motif itinerary was invented for the use of those who cannot find their way in a score.'

But his chief criticism of the Wagnerian drama in the 'making the music servilely responsible for the principals of the opera.' In 'Pelleas' both the characters and the music are perfectly free. 'The characters are surrounded by the music, upheld by it, but never merged or obscured by it.'



Debussy found in the Belgian symbolist a kindred spirit and the result of the collaboration is a fascinating and original work, which it is to be hoped will find its way to England before long. The music is full of the most delightful imagery, of water both clear from the fountain and stagnant in underground caves, of moonlight and the gloom of forests, while the sea, so dear to both author and composer, also plays its part in the tragedy. But this new symbolic art is not to be unreservedly welcomed—there is one great danger—that of unintelligibility. A symbol is not a means of hiding an idea but a means of expressing it. The symbolism of Maeterlinck's plays and Rossetti's pictures is great art, but there are many poems of the French symbolists which cannot be called so, they rather suggest the absurdities in which the mediæval scholars fell, in trying to find a symbol in every animal, colour, stone or number, interpreting the works of both sacred and profane literature, with an ingenuity which might have been expended on a worthier object.

The Soi-Disant Secret of the Violin Makers of Cremona.

By MAURICE MCLEOD.

A VISIT to Messrs. Breitkopf and Härtel's establishment has provided me with considerable food for reflection. There I saw and played upon the exceptional instruments of Seifert, builded according to the theories of Dr. Grossman (both of Berlin).

These instruments show conclusively—what I have for years said—that there is no particular secret in the ancient instruments of Cremona other than is to be accounted for by science—especially the science of acoustics.

This is no absolutely new theory. It is, however, to most of those interested in the master works of Cremona blasphemy, deep-dyed and unabashed. But I write with several such masterpieces in front of me and full of that affection for them which only a long acquaintance with many such can give. In spite of this I am now penning these words in praise of the new violin. Before describing these instruments it may be well to renew the various theories which have been advanced to explain the decline of the art of violin-making in Italy.

First, however, let me take nothing for granted except that the masterpieces of the best Italian makers are works of art.

Very well. Has the art declined, and, if so, since when and why?

These three questions can be dealt with separately as they are very intimately connected. At this point I cannot do better than quote from the charming writer and author of 'The Cloister and the Hearth' Charles Reade, from the fourth letter to the 'Pall Mall Gazette' which appeared on August 31st, 1872.

He says:—'The fiddles of Cremona gained their reputation by superior tone, but they hold it now mainly by their beauty. For thirty years past violins have been made equal in model to the 'chef d'œuvres' of Cremona, and stronger in wood than Stradivarius, and more scientific than Guarnerius in thicknesses. This class of violin is hideous, but has one quality in perfection—Power; whilst the masterpieces of Cremona eclipse every new violin in sweetness, oiliness, crispness, and volume of tone as distinct from loudness, age has dried their vegetable juices, making the carcass much lighter than that of a new violin, and those light dry frames vibrate at a touch. But M. Fétis goes too far when he intimates that Stradivarius is louder as well as sweeter than Lupot, Gand or Bernadel. (I take Fétis to mean, however, by louder, greater carrying power and he is correct, M. McL.) Joseph Guarnerius has plenty of wood; but his thicknesses are not always so scientific as those of the best modern fiddle-makers; so that even he can be rivalled in power by a new violin, though not in richness and sweetness. Consider then these two concurrent phenomena, that for 25 years (*i.e.* over 60 years now M. McL.) new violins have been better made for sound than they were ever made in this world, yet old Cremona violins have nearly doubled in price, and, you will divine, as the truth is, that old fiddles are not bought by the ear alone. I will add that 100 years ago, when the violins of Brescia, Stradivarius and Guarnerius were the only well-modelled violins, they were really bought by the ear, and the prices were moderate. Now they are in reality bought by the eyes and the price is enormous. The reason is that their tone is good but their appearance inimitable; because the makers chose fine wood and laid one varnish highly coloured, yet clear as crystal, with this strange property—it becomes far more beautiful by time and usage, it wears softly away in such form as to make the whole violin picturesque, beautiful, various and curious.'

'No wonder, then, that many violin makers have tried hard to discover the secret of this varnish; many chemists have given days and nights of anxious study to it. More than once, even in my time, hopes have run high, but only to fall again. Some have even cried Eureka! to the public; but the moment others looked at their discovery and compared it with the real thing, inextinguishable laughter shook the skies. At last despair has succeeded to all that energetic study, and the varnish of Cremona is suddenly given up as a lost art.'

'I have heard a great deal about it and I think I can state the principal theories briefly but intelligibly.'

(1) 'It used to be stoutly maintained that the basis was amber, that those other old Italians had the art of infusing amber without impairing its transparency; once fused, by dry heat, it could be boiled into a varnish with oil and spirit of turpentine, and combined with transparent yet lasting colours. To convince me, they used to rub the worn part of a Cremona with their sleeves, and then put the fiddle to their noses and smell amber. Then I burning with love of knowledge used to rub the fiddle very hard and wipe it to my nose and not smell there amber.'

(2) 'That time does it all. The violins of Stradivarius were raw crude things at starting, and the varnish rather opaque.'

(3) 'Two or three had the courage to say it was spirit varnish and alleged in proof that if you drop a drop of alcohol on a Stradivarius, it tears the varnish off as it runs.'

(4) 'The far more prevalent notion was that it is an oil varnish, in support of which they pointed to the rich appearance of what they call the bare wood, and contrasted the miserable hungry appearance of the wood in all old violins known to be spirit varnish, for instance Nicholas Gagliano of Naples, and Jean Baptiste, Guadagnini of Piacenza, Italian makers contemporary with Joseph Garnerius.'

(5) 'That the secret has been lost by adulteration. The old Cremonese and Venetians got pure and sovereign gums that have retired from commerce.'

Reade goes on to discuss these five theories and, *'inter alia'*, states that amber is too expensive and impracticable for a large number of Italian makers, because it does not melt and can only be fused by dry heat, however, when this is done it is dark olive green. And he thinks that the idea of amber being used at all came from the colour alone. The propounder of this theory was clearly ignorant or oblivious of the fact that amber must be

about an inch thick to obtain the colour amber.

Of theories 2, 3, 4 and 5, he says there is a certain amount of truth in each, but that they are all far too narrow and too blind to that modicum of truth contained in, the others.

(*To be continued.*)

Cut Leaves.

International Anthology of Musical Books
(England, France, Germany and Italy), 1/- nett,
BREITKOPF AND HARTEL, 54, Great Marlborough
Street, W., p. i-xx, p. 1-129.

This book is a really fine Anthology on Musical Books in these four Countries and every music lover or collector should possess a copy. There is a Key List at the end admirably arranged under subjects.

'Some New Facts about old Fiddles,' by a Connoisseur, 1908, p. 1-48.

Is a little pamphlet well written with some interesting stories. There is a special chapter on New Fiddles and Modern Makers especially referring to Mr. John W. Owen of Leeds. The Publishers are HENRY JENKINSON, Abbey Printing Works, Leeds.

'Edward MacDowell' by Lawrence Gilman. Price 2/6 nett. Published by JOHN LANE, The Bodley Head, 1906, p. i-viii, p. 1-80, 10 illustrations.

The volume is one of the Living Music Master series. The book is a fine picture of MacDowell's genius; a work, written in his life time. It points out his Celtic power and appreciation of romance, and deals fully with all his works. It tells how this master of sound gained everything from nature and gave us not only beautiful nature pictures, but absolute purity. We give a sketch of MacDowell's work in one of our articles. His work grows on one and should be far better known here than it is for his nature music is wonderful. MacDowell has the gift of song, and since the work was finished he has passed into that Spiritual and Natural world of which he lifted the veil.

'Richard Strauss' by Ernest Newman, with a personal sketch by Alfred Kalisch. Price 2/6 nett. Published by JOHN LANE, The Bodley House, 1908, 11 Illustrations, p. i-xxi, pp. 1-144.

This volume is one of the Living Music Master Series and speaks out fearlessly and critically about contemporary music and Strauss's in particular. Strauss unlike MacDowell has not the gift of song, it is the exception which proves the rule. There is no doubt that we owe a lot to Strauss, he is one of the Pioneers in Music, distinctly original, but he laid the foundation of it all upon the old Masters, Mozart in particular. Mr. Newman writes unrestrictedly, as he states at the outset that he has never known Strauss personally, so we get a picture of the man and his life from a minute study of the work of the composer. It is not often that such a picture is given to us—one begins to read and gets more and more impressed, every line of the book being not only interesting, but an instruction delightfully given.

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'The Practical Violin School,' &c. 15th November, 1906.

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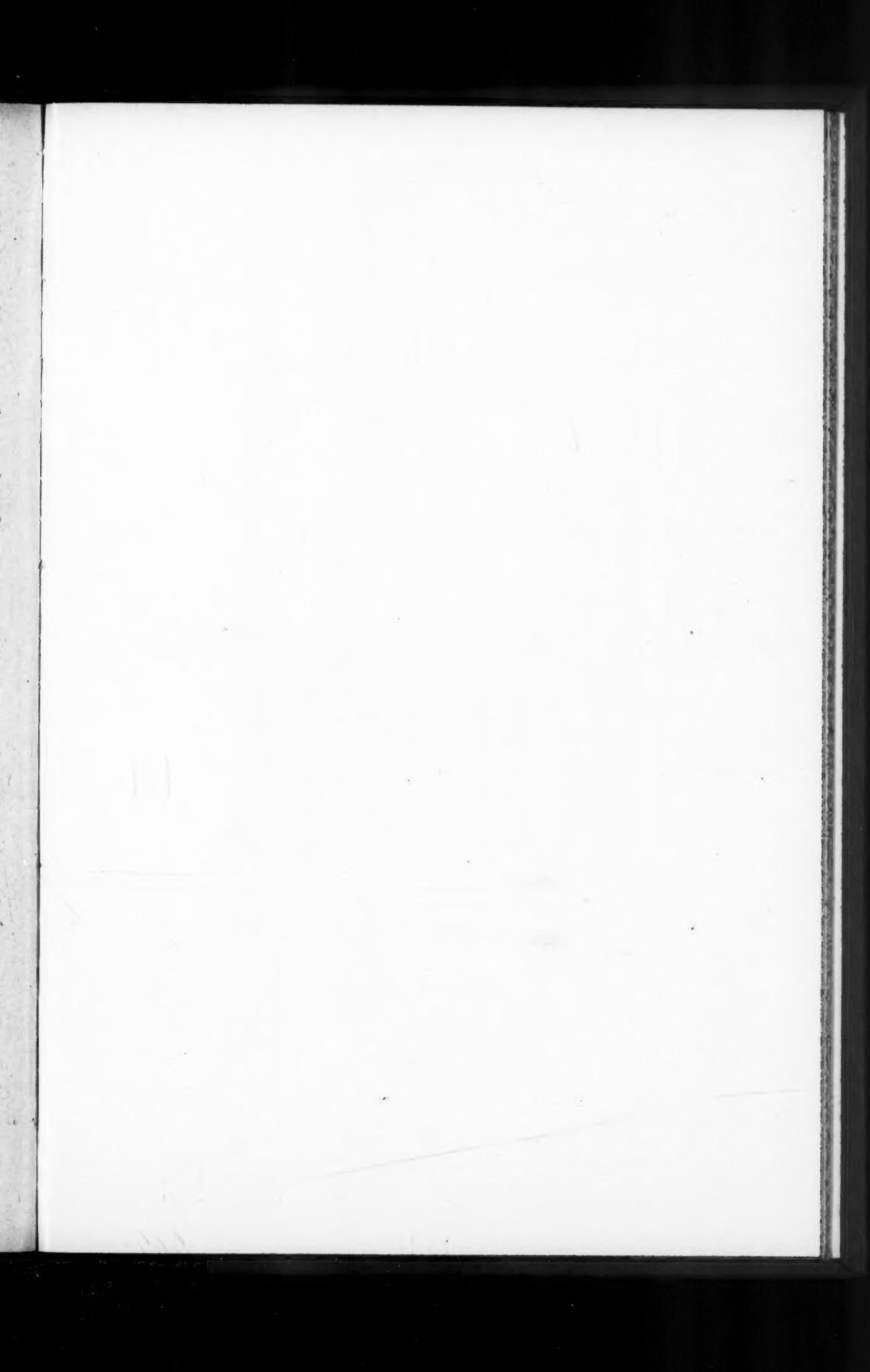
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CHARLES FLETCHER.

of a great future, for if they should master him it means that probably his music will not live.

'An Evening with Shakespeare.' an entertainment of readings, tableaux and songs set to the old tunes, also dances : arranged by T. Maskell Hardy. Published by CHATTO AND WINDUS, 1908. 12 Illustrations, p. i-ix, p. 1-119. This work is an extra volume of the Lamb Shakespeare for the young under the general editorship of Professor J. Gollancz.

This book is a delightful one, and it should appeal not only to the young and to children but to all teachers, whether of schools, music or dancing. They will find everything clearly and charmingly arranged. There is the introductory reading, then the tableaux. The music with words and all the positions on the stage for the dancing (see page 75). Moreover all spoken parts are given in full, with complete directions throughout.

The illustrations show exactly not only how the performers should be staged with scenery but still further, their dresses and positions with the tableaux effects. It is a book which has long been wanted and should make Shakespeare more popular than ever with young and old. At the same time no teacher should be without a copy.

'The Violinist.'

A Distinguished Bournemouth Musician.¹

M R. CHARLES FLETCHER,² the veteran musician is one of those highly favoured men to whom the god's seem to have given the fountain of perpetual youth. It is over half a century ago since, to quote the expression of that rare musical novel, 'Charles Anchester,' he found that 'the violin is the violet,' and that from its magic strings may be evolved the most subtle of musical perfume. Mr. Fletcher before all else is an example of the value of heredity. His father was gifted with musical tastes, and thanks to his care and training the genius of Mr. Charles Fletcher found quick appreciation. He comes of a musical family, Mr. Charles Lucas, formerly Principal of the Royal Academy of Music, being another member of it. Mr. Fletcher was born at Wincanton in 1846, and when only nine years of age became organist and chorister at a neighbouring village church, at the princely salary of £50 per year, more than the

equivalent to the curate who was 'passing rich' on £40. The Hon. Father Arundel, lately deceased, who was a near neighbour of Mr. Fletcher's in Bournemouth, was one of his oldest acquaintance. They knew each other for over 40 years, in fact from the day when the organist became leading choir boy and solo violinist to Father Arundel's brother, the late Lord Arundel of Wardour.

As a young man Mr. Fletcher afterwards made his home at Southampton, and was for ten years professor of the violin at Winchester College. Owing to delicate health he then travelled, visiting Brazil, and the nearer sunny countries of Egypt and Italy. In the latter country his talent was highly appreciated. 'The Italian Gazette,' of January, 1895, says that 'he plays as though his violin were full of nightingales,' and Charles Dudley Warner, who heard him play at a friendly party in the Villa Gherardo, Florence, speaks of him in 'Harper's Monthly Magazine' of April, '95, as a 'master player on the violin, an English Sarasate, one might say with compliment to both artistes,' and adds that 'the violin bow, in his hands, is a wand of witchery.' He is also widely known as a connoisseur and collector of violins, and is often consulted on such matters by great artistes, by whom he is considered one of our best judges.

Mr. Fletcher has varied from the generality of genius in one respect, he has resisted the charms of London and declined to be drawn into its maelstrom. Perhaps it is on this account that he has retained past middle age the sunshine and brightness of youth. His very entry upon any scene is delightful vivacity in itself, and needless to add, Mr. Fletcher is adored by nearly every one of the many pupils who have passed through his hands.

In Bournemouth his most capable critic has well said: 'Mr. Charles Fletcher was announced, and it sufficed. It really doesn't seem to matter if the concerto to be played by such an artist (on this occasion it was Wieniawski's Second Violin Concerto) be comparatively poor music, for under his fingers, and by means of his genius and that fiddle, the most second-rate work assumes an importance, and lives, pulsating with colour and beauty undreamt of, even by the composer himself.' And it is not simply because Mr. Fletcher is respected and looked to as the first musician of this neighbourhood; but it is because he is what he is—a great artist first of all. The rest follows, and it is an old story to those who struggle and work on in the great profession of music.' I am sure that every

¹ Mostly from the 'Bournemouth Graphic' of March 8th, 1906.

² The exceptionally fine photograph reproduced in our plate is by Mr. W. Hazel, Royal Central Photograph Company, Bournemouth. It is a wonderful picture.

THE CREMONA.

member of his well-known ladies orchestra will coincide in this well-earned tribute. He is never happier than when conducting this orchestra of strings, which consists of nearly one hundred of his pupils. With them he has performed at his annual concerts during the last twenty years, nearly everything of note written for string orchestras, including works by Bach, Handel, Haydn, Beethoven, Spohr, Vieuxtemps, Wieniawski, Liszt, Max Bruch, Grieg, De Greef, Hamerik, Fuchs, Saint-Saëns, Volkmann, Sitt, Tschaikovsky, Wagner, Elgar, etc., etc., also at each concert he performed a violin concerto, accompanied by the whole orchestra. The performances of these exceedingly critical accompaniments by such a body of amateurs bears very eloquent testimony to the enthusiasm and skill with which they were trained.

But Mr. Fletcher has a reputation in no way circumscribed by Bournemouth. He has won laurels not merely throughout the south and west of England, but in the charmed circles of Royalty, among his patrons being the Princess Henry of Pless, who it will be remembered sang at Mr. Fletcher's concert in 1904. During two recent visits of H. R. H. the Landgraf of Hesse, who has, by the way, composed two admirable quartettes for strings, Mr. Fletcher had the honour of meeting and entertaining him on several occasions, and doubtless they had much sweet music together. He has performed on various occasions at the St. James's Hall and most of the principal rooms in London, and has also had the honour of playing before our present King and Queen (when Prince and Princess of Wales), the Duke of Edinburgh, the Duke of Connaught, the late Prince Leopold, and other members of the Royal family, both at public and private concerts. On one occasion at St. James's Hall, Mr. Fletcher had the honour of playing before several of the members of the Royal Family, being accompanied on the pianoforte by his pupil, the Viscountess Folkestone, now Helen Countess of Radnor.

Mr. Fletcher was lately invited by the Council of the Incorporated Society of Musicians of Great Britain and Ireland to perform solos and lead quartettes, etc., at their conferences held in London, Liverpool, Newcastle-on-Tyne, etc. In every case his performances met with a most enthusiastic reception by the hundreds of professors present. The same may be said of his numerous performances at the University Club concerts at Oxford, etc. By invitation of the Incorporated Society Council, Mr. Fletcher accepted the post of being one of

their examiners, and so visits musical centres in various parts of the country.

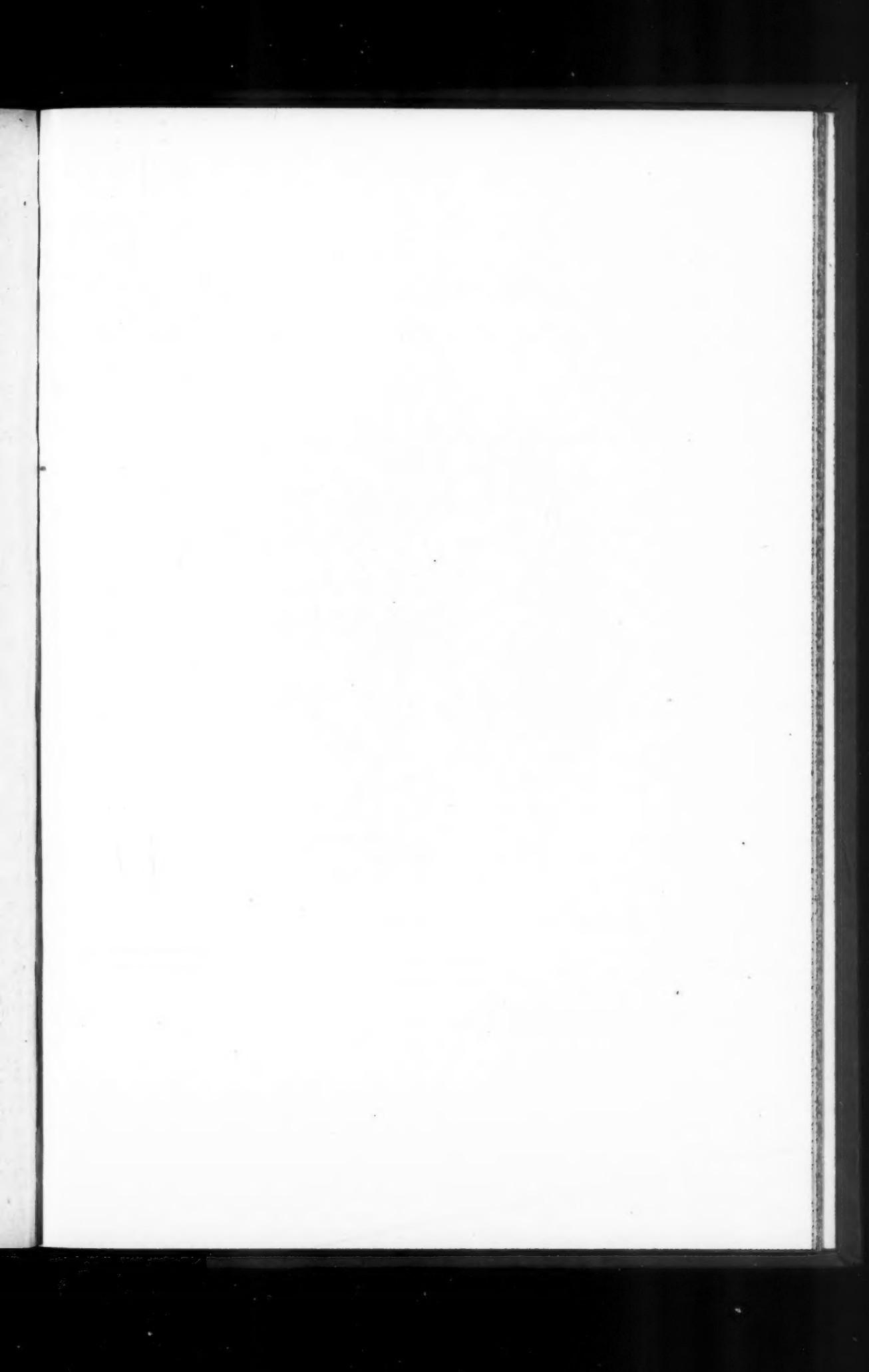
In 1869 he married a talented Swiss pianiste whom he had often met at the house of one of his greatest patronesses (the late Countess of Ranfurly), where she was professionally engaged. About this time, with his wife and London artists, he gave six concerts of chamber music in London, which were extremely successful, and the press were unanimous in their praises. Under these circumstances it is scarcely surprising that his two daughters, the Misses Polyxena and Maud Fletcher, the latter lately married, should turn out to be the clever artists and musical scholars which they undoubtedly are, having each taken the highest honours during their term of scholarships at the Royal College of Music.

Miss Polyxena Fletcher, who appeared at the Winter Gardens on December 3rd, had a warm tribute on her appearance at the Saturday concerts at the Crystal Palace, speaking of which 'Black and White' said: 'Miss Polyxena Fletcher, a young English pianist of distinction, followed with a recital. Thoughtfulness and originality are two of Miss Fletcher's qualities, and following the advice of Richter, she has practically followed out her own line of study. As a child of ten she played to Madame Clara Schumann, and has, during the past few seasons, vindicated her right to be regarded as an artist of uncommon attainments.' Miss Maud Fletcher is well known, both to London and Bournemouth audiences, as a rare exponent of the violoncello.

In May, 1906, Mr. Fletcher gave the first of his Jubilee Concerts of Chamber Music, by kind permission of Viscount Portman, at 22, Portman Square, which was followed by a second one, so successful was it.

The patronage was so exceptional that we append the list.

PATRONESSES—H. S. H. Princess Henry of Pless, Her Grace Henrietta Duchess of Newcastle, Her Grace The Duchess of Somerset, Her Grace Evelyn Duchess of Wellington, Her Grace The Duchess of Westminster, The Countess of Harrington, The Countess of Home, The Countess of Leven and Melville, The Countess of Londesborough, The Countess of Malmesbury, The Countess of Mar, The Countess of Normanton, The Dowager Countess of Normanton, Helen Countess of Radnor, The Countess of Ranfurly, The Lady Percy St. Maur, The Lady Beatrice Agar, The Lady Margaret Campbell, The Lady Agnes Daniell, The





WALTON O'DONNELL.

Hon. Lady Hardinge, The Lady Margaret Home, The Lady Isobel Home, The Hon. Blanche Lascelles, The Hon. Mrs. A. W. Heber Percy, The Hon. Mary J. Portman, The Hon. Mrs. Robinson, The Hon. Mrs. Smyth, The Baroness Max Von Boeselager, Lady Abinger, Lady Alington, Lady Arundel of Wardour, Lady Baker, Lady Gosling, Lady Macpherson Grath, Lady Low, Lady Cecil Montagu of Beaulieu, Lady Pretyman, Lady Tennyson, Lady Villiers Stanford, Lady Wills, Lady Wimborne, Mrs. Dent, Miss Douglas, Miss Helen Douglas, Miss M. Bruce Evans, Mrs. Falls, Mrs. Gubbins, Mrs. Mounsey Heysham, Miss Mounsey Heysham, The Misses Lascelles, The Misses Bessie and Mary Lefroy, Mrs. Lefroy, Mrs. Reynolds, Mrs. Charles Van Raalte, Miss Tremayne, Mrs. Cornwallis West, Mrs. Wilberforce, Mrs. Philip Wilkins, Mrs. Burden Muller, etc., etc.

PATRONS—H.R.H. The Landgrave of Hesse, His Grace The Duke of Somerset, The Earl of Harrington, The Earl of Home, The Earl of Leven and Melville, The Earl of Londesborough, The Earl of Malmesbury, The Earl of Mar, The Earl of Normanton, The Earl of Ranfurly, The Lord Percy St. Maur, The Viscount Portman, Lord Abinger, Lord Alington, Lord Arundell of Wardour, Lord Montagu of Beaulieu, Lord Tennyson, Lord Wimborne, The Hon. Ian Campbell, The Hon. F. C. Lascelles, Sir Randolph Baker, Sir Audley Gosling, Sir Charles Hardinge, Sir Alexander Mackenzie, Sir Walter Parratt, Sir Hubert Parry, Sir George Pretyman, Sir Charles Villiers Stanford, Sir Frederick Wills, The Very Rev. Dean of Norwich, The Very Rev. Dean of Windsor, The Rev. Canon Duckworth, C.V.O., D.D., Ven. Archdeacon Fearon, D.D., Ven. The Archdeacon of Westminster, Colonel Cornwallis West, J. Campbell Evans, Esq., John Harvey, Esq., G. W. Mounsey Heysham, Esq., Capt. Mounsey Heysham, W. Burden Muller, Esq., E. Reynolds, Esq., Charles Van Raalte, Esq., Philip Wilkins, Esq., etc., etc.

The following instruments were used at the concert, Stradivari and Joseph Guarneri del Jesu violins, Stradivari violoncello, and Broadwood's pianoforte.

Mr. Fletcher will perform Max Bruch's Scotch Concerto at a coming Symphony Concert, with the Bournemouth Winter Gardens Orchestra, on his famous Joseph Guarnerius del Jesu violin, known as 'The Russian.' This beautiful instrument was looted at Moscow by a French soldier in 1812.

Mr. Arthur Broadley at St. James's Hall.

IN the presence of a great audience, including some of the most eminent professors of the violoncello, Mr. Broadley again demonstrated his claim to pre-eminence on that favourite instrument. Assisted by the London Symphony Orchestra, conducted by Mr. Hamilton Harty, he gave fine performances of the various works undertaken. Vocal selections from Meyerbeer and Ponchielli were given by Madame Edna Thornton, who was well received.

Mr. Broadley has never played better in his life and the enthusiasm was tremendous. The attendants remarked that 'it was the finest reception ever accorded any musician in the hall.'

Mr. Broadley had to pull out his watch and shake it at the audience, the demand for encores became so great. He was recalled three times after the Boccherini, although people were coming in throughout, twice after the Servias and five times after the Group of Poems; the hall was packed.

Besides the many well-known 'cellists present were several Doctors of Music, one of whom stated it was 'the greatest treat he had for years, and the finest bit of 'cello playing that it had been his lot to hear,' and Mr. Hamilton Harty was simply delighted.

It is necessary to add that we think the press as a whole should be ashamed of themselves, for the accounts in the papers were practically poor unenthusiastic things, although one in particular from the antagonism in it should never have been allowed to appear in print. Why was this? Was it because Mr. Broadley is an Englishman, a Yorkshireman and a son of Britain?

We venture to assert that no living 'cellist could have given a finer rendering of the programme given.

Walton O'Donnell.

MR. WALTON O'DONNELL, a young violoncellist of great promise, gave a recital at the St. James's, on Friday evening, November 20th. He is gifted with a 'temperament,' and a fervour that are bound to carry him far if he continues to build on these excellent qualities.

Mr. O'Donnell's, interpretation of Bach's Suite No. 2, in D minor, glowed with the delightful restlessness of youth—a quality which is alas! so frequently replaced in older artists by a boring repose—that we

easily forgave the impetuosity of youth which now and again revealed itself. The same youthful soaring has crept into the young violoncellist's sonata in F sharp minor which jumps like a veritable dancing doll from tragedy to *piquance*. Yet, it is full of life and melody, and that which is filled with life and vigour must eventually contribute something that shall be a power in the world. Without a doubt Mr. O'Donnell has great gifts. We shall watch his career with sympathetic interest, and last but not least we hope that he will soon procure a better violoncello than that which he now plays on. It looked from the distance like a small Amati. O. R.

Haidée Voorzanger.

AT St. James's Hall in Great Portland Street, on November 18th, at 3 o'clock, the child-prodigy, Haidée Voorzanger, gave the following recital, under the concert-direction of Mr. Karl Junkermann and the distinguished patronage of His Excellency the Ambassador of the Netherlands.

This little Dutch twelve-year-old violinist (see November issue for portrait), has been heard before in London about a year since, and again created quite a sensation by her technical achievement and promise. She was a pupil of Wilhelmj, and the last part of her work is distinctly traceable to this excellent teacher. During the next few years if she carries on her studies with moderate enthusiasm so as not to suppress her undoubtedly strong temperament much may be expected of her. The first piece, Max Bruch's Concerto in G minor, the most exacting she played, was attacked with great skill and address, and it was given by the best of all her efforts, and I may remark that the accompanist was a very poor substitute for Mr. Charlton Keith who should have appeared. Her tone is clear and her intonation accurate and her bowing facile.

It would have been suitable had she been encored, for this effort rather than after the Beethoven 'Romance,' but British audiences are loth to encore thus early in the programme. The tribute to her master in playing his arrangement of Schubert's 'Ave Maria' was well-intentioned but unsuitable although well played. The Bach 'Gavotte' from one of the solo Sonatas was played, if anything, ultra-simply, quite charmingly, but I wished the accompaniment and accompanist to Jericho. She was obviously rather tired by the last item on the programme and did not play the introductory 'Ballade' to Vieuxtemps' 'Polonaise,' which was a pity as it would

have exactly suited her and is a fine foil to the latter rather ambitious piece. To have transposed Nos. 4 and 7 would have been wise. Miss Holderness sang the Schumann songs admirable, notably the May song, which was one of the best things in the whole concert. Mr. Pargeter changed his first song from 'Orpheus' to 'Beloved it is morn' without notice and undesirable irregularity. His singing was well received.

Altogether Miss Voorzanger is to be congratulated on a very successful and well attended concert.

'The Cremona.'

Notatu Dignum.

The Annual Subscription to the 'The Cremona,' for the United Kingdom, is Two Shillings and Sixpence post free. All subscriptions should be sent to 'The Sanctuary Press.'

No. ix, Cursitor Street, E.C.

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All cheques and postal orders should be made payable to 'The Sanctuary Press,' and crossed ' & Co.'

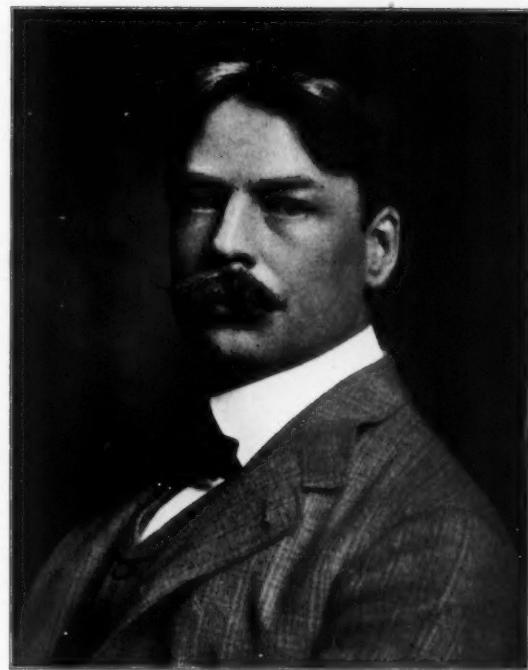
All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

Edward MacDowell.

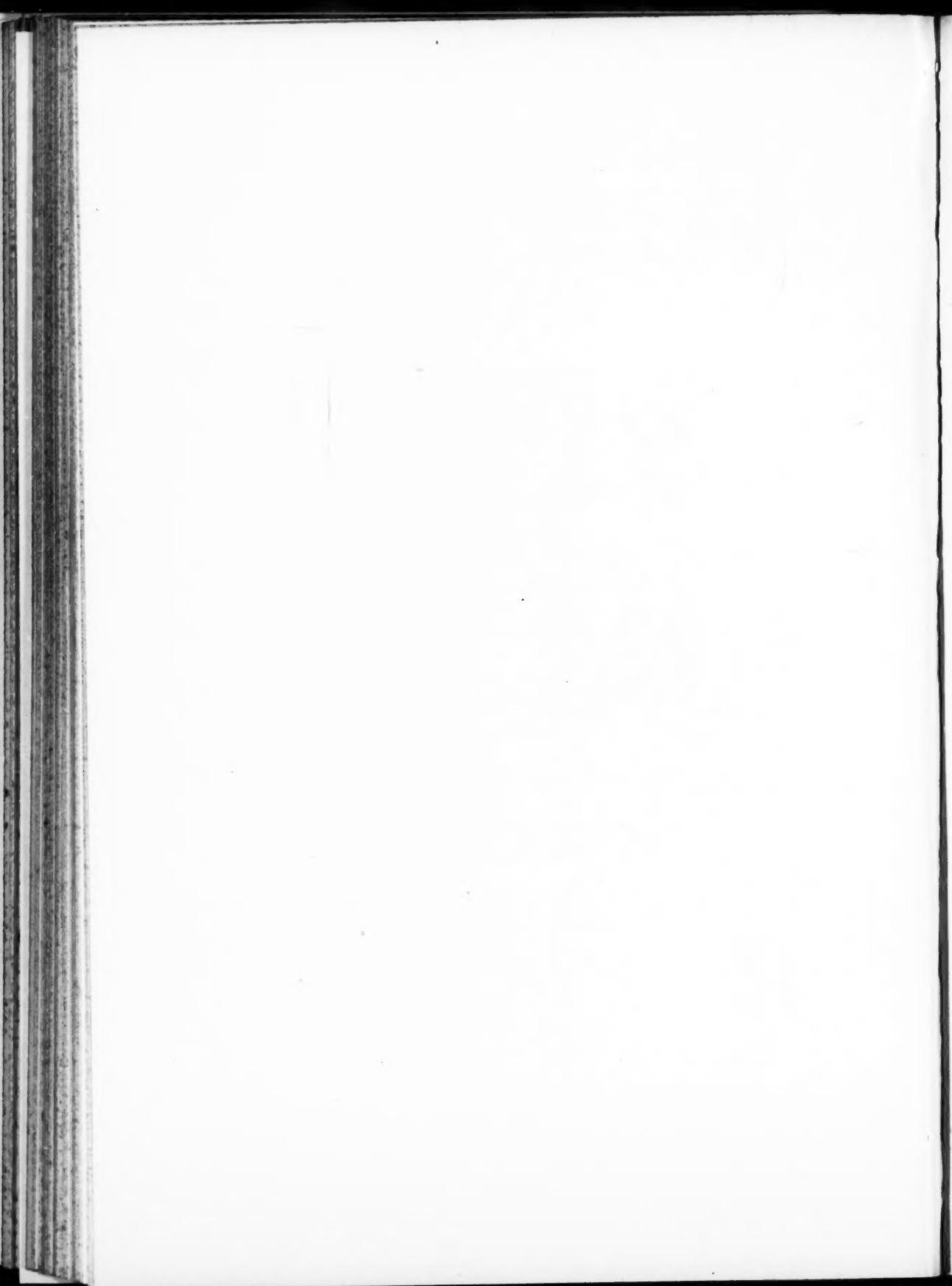
Pianist and Composer: b. New York, December 18th, 1861; d. February, 1908.

By A. R.

AMERICA has lost her best composer by the death of this gifted artist. Although his parents were Americans, his line of descent through Scots and Irish ancestors no doubt accounts for the distinctly traceable Celtic idiom in his writings. At one time he was undecided to which branch of Art he should devote his energy, and, after some hesitation between music and drawing, he settled on the former. He was the pupil of J. Buitrago, P. Desvergne and Mme. Teresa Carenño. But in 1875 he left New York for Europe and worked under Marmontel and Savard (theory). Three years later we find him at Frankfort-on-Main working under Carl Heymann for the piano and Joachim Raff for composition. In 1881 he became the principal piano professor at Darmstadt Conservatoire and later lived at Wiesbaden. In 1888 he returned to his native country and took up his residence in Boston.



THE LATE EDWARD MACDOWELL.



At the time of his sojourn in Paris, Claude Debussy was his fellow-student and he, no doubt, had some influence on the impressionable American, but it is not very evident.

It is by his works for the pianoforte that his fame as a composer chiefly rests. I cannot agree with a remark from a well-known critic that 'MacDowell in his best movements surpasses the old academic products of Brahms,' and I would paraphrase this by saying that his music at his best easily surpasses Brahms at his worst. And there is no doubt that his best is at a very high level. The delicacy of his nature-vignettes is altogether charming and the work full of individuality. He is coy, fantastic, tragic, humorous and passionate by turns. Op. 19, his 'Forest Idylls,' is of special interest as a foreshadower of things to come. 'Forest Stillness' is poetically conceived, full of those passive melodies which nature at rest gives one, i.e., if you can hear them; only a nature-lover can.

The rest of the pieces are more ordinary as are those of op. 24, 36 and 37. In op. 32, however, he displays a great advance in poetic imagery. 'The Eagle' for instance is a transcription into music of Tennyson's poem finely done.

In the really charming works, 'Woodland Sketches' op. 51, 'Sea Pictures' op. 55, 'Fireside Tales' op. 61, and 'New England Idylls' op. 62, his exquisite symbolism of nature is, perhaps, at its best. The sadness of the dying summer driven away by a wild wind which seems to say, 'This is really the time of rebirth, bustle up cheerily,' is very beautiful. But, no doubt, the most exquisite miniature is 'To a Water Lily.' The 'Sea Pictures' are naturally entirely different in tone quality but equally descriptive, and for those who love the sea nothing can be more satisfactory. There is a curious piece in the collection entitled 'A.D. 1620,' which is imaginative creation of the crossing of the Pilgrim Fathers.

The 'Fireside Tales' are full of fancy. 'Brer Rabbit' in particular is most elfish.

MacDowell's serious moods are felt in 'New England Idylls,' of which his 'Joy of Autumn' is a fine optimistic piece of writing. But those who enjoy delicate poetic 'settings' will turn instinctively to 'With Sweet Lavender' and 'From a Log Cabin.'

His four sonatas for the pianoforte have more virility and a larger outline, and in all of them may be found a certain tragic note. Op. 45 is called 'The Tragic,' op. 50 'The Eroica,' op. 57 'The Norse,' and op. 59 'The Keltic.' 'The Tragic' sonata is the least

satisfactory, but in all of them distinction of thematic writing and freedom as to form are evident. 'The Norse' is naturally dedicated to Grieg (as also is 'The Keltic') and by its expressive barbarity carries us back to saga times. 'The Keltic,' however, is the finest of the four. Its dynamic force is tremendous and is almost unequalled in music. It has been said that this is the finest work in this form since Schumann wrote his G minor sonata.

MacDowell's first studies for the piano ('Twelve Studies' op. 39), are more strictly another set of nature-studies and well worth studying. The second set ('Twelve Virtuoso Studies' op. 45) are more accurately named and, in consequence, are duller whilst the 'Technical Exercises' (no op. No.), are a very real value to all serious students of technique.

(To be concluded.)

Our Music Folio.

Under this heading occasional reviews of music will appear.

Published by **C. Sheard & Co.**, 196, Shaftesbury Avenue, W.C.

'Queen of my Dreams,' by S. Gordon, words by Clifton Bingham. A fine song in F and E flat. 2/- nett.

'The City Beautiful,' by H. W. Petrie, words by A. J. Lamb. 2/- nett. A good sacred song.

'Sweet Bells of Home,' by H. Trotter, words by Clifton Bingham. 2/- nett. A fine song. The refrain ends with

And bring me hope, and love, and peace.

'Little Silver Moonbeam,' with quartet chorus, by Marcus Hope, words by G. Adair. 2/- nett. A pretty dainty song.

'When the Primrose comes again,' by Marcus Hope, words by G. Curzon. 2/- nett. Refrain—

When I'm far away remember,
/ Twill not always be December,

I shall meet you when the primrose comes again.

A good song.

'I have lots of fun that you don't,' by H. W. Petrie, words by H. R. Low. 2/- nett. A humorous children's song.

'Hurrah for the Old Age Pension,' by Leighton Airlie. A topical song. 1/- nett.

Published by **Ascherberg, Hopwood & Co., Ltd.**, 16, Mortimer Street, W.

'William, James and Enery,' words and music by Ernest Crampton. Price 2/- nett. A humorous song.

'In the Springtime,' by F. E. Tours, words by Preston-Wynne. Price 2/- nett. A delightful and dainty song, dealing with love and the springtime.

'Just suppose,' by F. E. Tours, words by Harold Simpson. 2/- nett. A song with fine vein of humour in it. 'Just suppose we all were good.'

'Brunette or Blonde,' by Gabriel Wodnill. 2/- nett. A humorous song, beginning 'Which do I like best.'

'The Clerk of the Weather,' by Greville Hayes. 2/- nett. A clever song, topical of the Clerk of the Weather and his dealings in the life of a lass and a lad.

THE CREMONA.

'Summer comes to-morrow,' by Gerald Lane. A pretty and delightful song.

'Song of the Contadino,' by Gerald Lane. 2/- nett. An Italian peasant's song, speaking of Italian life.

'Perfection,' by F. E. Weatherley. 2/- nett. Another title to this song is given as 'Any girl will do,' though the refrain adds 'But its simply perfection with you.'

'A Young and Ardent Lover,' by A. Kaiser, words by H. J. Brandon. 2/- nett. A delightful love song, which should be one of the songs of the year, and for many years to come. The ending is fresh and original.

'Red Roses,' by A. Kaiser, words by C. Crampton. 2/- nett. A distinctly good love song.

'Oh ye voices gone,' by W. van Noorden, words by F. Hemans. 2/- nett. A good song of other years.

Two songs, 1 'I took a thought,' 2 'When we met.' Music by F. E. Tours. 2/- nett. Two delightful little songs.

'My Cigarette,' by E. Crampton. 2/- nett. A song to My Lady Nicotine.

'The Secret,' by G. Paston-Cooper, words by Marie van Vorst. Price 2/- nett. Miss van Vorst's words speak for themselves, and the song must tell its own secret.

'Beatitude,' by J. L. Roeckel, words by Florence Hoare. 2/- nett. A fine song, and well worth getting.

'Valse D'Amour,' by W. Devin. A charming valse lente. Price 2/- nett.

Published by **J. Roberts & Co.**, 180, Wardour Street, W.

'Valse,' 'Sweet Memories,' by Archibald Jones. A good waltz, played by all the leading bands, and also at Sandringham and the State Balls. Price 4/-.

'Bustlin' Billy,' by Karl Kaps. A fine stirring two-step, played at His Majesty's State ball at Buckingham Palace and by all leading bands. Price 2/-.

'Lilas Blanc' (white lilac). Valse by Parish-Robertson. A charming waltz. Price 2/- nett.

'La Vie,' valse by F. Brockett. A lively waltz played at His Majesty's State balls at Buckingham Palace, Covent Garden balls, and by all the leading bands. Price 2/-.

'The Lovers,' valse lente by Karl Kaps. A sweet and beautiful waltz, dedicated by permission to the Marchioness of Salisbury.

Published by **Charles Woolhouse**, 174, Wardour Street, W.

'Alla Guitare,' petite sérénade for the pianoforte, by Fritz Kirchner. A graceful little serenade in four flats. Moderately easy. Price 4/-.

'Mandolinata,' canzonetta for the pianoforte, by F. Kirchner. A pretty and characteristic piece in four and five flats. Moderately difficult. Price 4/-.

'Idylle,' for the pianoforte, also by F. Kirchner. A sweet little 'day-dream' in G. Moderately easy. Price 4/-.

'Kinder-Album' (book 3). Six easy piano pieces, introducing the shifting of the thumb. Composed by Carl Weber. And 'Kinder-Album' (book 4). Six moderately easy piano pieces, by same composer. Progressive and descriptive, with continental fingering. They will charm the young players, for whom they are intended. The books are 1/- each nett.

Published by **Price & Reynolds**, 41, Berners Street, W.

'The Peter Pan Lancers,' by John Crook. On melodies from J. M. Barrie's popular play. A finely arranged and popular set for the square dance. Price 4/-.

'The Peter Pan Waltz,' by John Crook. On melodies as above. A charming waltz. Price 4/-.

'Peter Pan, or the boy who wouldn't grow up.' The music to J. M. Barrie's play, composed by John Crook. The complete book. Charming music throughout. The whole of the music of the play, arranged for the piano. Most of the airs are charming and remain in the memory. Price 3/- nett.

'Ontario,' a novelty of dance, invented by J. H. Bickerstaffe. Music by R. G. Garnett. A new two-step, danced much at Blackpool. Price 6d. nett.

'Buster Brown,' a new two-step by John Neat. This should be much used this year. Price 6d. nett.

Selection from the successful play 'Peter Pan' (or, the boy who wouldn't grow up), for the pianoforte, by John Crook. Contains 'The Underground Dance,' 'The arrival of the Crew,' 'The Song of the Pirates,' 'Dance of the Pirates,' 'Yo ho, heave ho!' 'The Approach of the Indian Queen,' 'The Pipe with the Ostrich,' 'The Singing of the Fairy Bells,' 'The Indian Dance,' 'The English Boy's Dance,' 'The Boys in the Cave,' 'The Flight to Nobody's Land,' 'The arrival of the Beautiful Mothers,' 'The Learning to fly,' 'The arrival of Wendy,' 'The Building of the House' and 'The March of the Pirate Prisoners.' This full collection of 16 pages, price 2/- nett.

'If I were a Member of Parliament.' A comic song.

'Miss Carnation.' A humorous song.

'Run away from old man Goblin.' A humorous song.

'Little Money Spinner.' A comic song.

Published by **Elkin & Co.**, Bea Street, Regent Street.

'To a Wild Rose' (Edward Macdowell), transcription for violin and pianoforte by Arthur Hartmann. Original edition. Price 2/- net. (also a simplified edition 2/- net.). And, 'Clair de Lune' (Edward MacDowell), transcription for violin and pianoforte by A. Hartmann, 2/- net. These solos are ably arranged from the late lamented and gifted composer's songs; they are subtly poetic, and are suitable only for the advanced violinist or artist.

'The First Extra,' waltz by Louis Renaud; as pianoforte solo, 2/- net; for orchestra 1/4 net; septet 1/- net. An introduction leads pleasantly into four bars of 'tempo di valse'—and then begins the valse proper which is pretty, well marked, and easy to play.

'Prelude,' for the piano, by Ethel Barns; price 2/- net. In the key of five flats, difficult and fascinating.

'A Ransom,' words by Harold Simpson, music by Ethel Barns; price 2/- net. A short love-song of passionate appeal. In two keys; No. 1 in B flat (C to E flat); No. 2 in D flat (E to G).

'What's in the air to-day?' Words and music by Robert Eden; price 2/- net. A very charming song, telling first of the advent of Spring, and secondly of the advent of love. In three keys; No. 1 in D (C sharp to E), No. 2 in E flat (D to F). No. 3 in F (E to G).

'The Empty Nest,' (sung by Miss Amy Castles and Mr. Gordon Cleather), words by Harold Simpson, music by Carlton Mason; price 2/- net. A sweet, pathetic song of two verses, recording—alas! loss. How beautiful the resignation, may be seen by the second verse—

Sleep softly little flow'r
Perchance 'tis best
To live for one glad hour,
And then to rest;
For us the lonely bow'r'
The empty nest!

In four keys, No. 1 in B-flat (B flat to D). No. 2 in C (C to E). No. 3 in D flat (D flat to F). No. 4 in E flat (E flat to G).

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Full of charming tone-colour. In the key of D, not difficult.

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'The Students' Library'; this 'library' contains a splendid set of compositions for the pianoforte by the great masters, to which we have already referred in a former issue of the 'Cremona,' and now give a complete list of the music in this series up to the present, though we see the list is to be added to. Each number is only 1/- net, and is edited and revised, with analytical notes on form, and with special technical exercises to each—by Dr. Ralph H. Bellairs, M.A., Mus. Doc. etc., etc. The fingering, we may add, is continental. No. 1 'Fantasia in C.' G. F. Handel. No. 2 'Gipsy Rondo' (from Sonata in A, op. 36). D. Steibelt. No. 3 'Si Oiseou j'étais,' A. Henselt. No. 4 'Impromptu in A flat,' op. 90. No. 4. F. Schubert. No. 5 'Andante and Rondo Capriccioso,' op. 14. F. Mendelssohn-Bartholdy. No. 6 'Invitation à la valse,' C. M. von Weber. No. 7 'La Chasse,' Y. Rheinberger. No. 8 'Prélude in C sharp minor,' S. Rachmaninoff. No. 9 'Prelude and Fugue in E minor,' op. 35. No. 1. F. Mendelssohn-Bartholdy. No. 10 'Liebestraum,' F. Liszt. No. 11 'La Chase,' op. 29. S. Heller. No. 12 'Andante in F' L. van Beethoven. No. 13 'Nocturne in E flat,' op. 9. No. 2. F. Chopin. No. 14 'Gipsy Rondo,' F. Haydn. No. 15 'Valse des Fleurs,' P. Tschaikowsky. No. 16 'Impromptu B flat,' op. 142. No. 3. F. Schubert. No. 17 'Fantasia in D minor,' W. A. Mozart. No. 18 'Romance in F sharp major and Souvenir in A major,' R. Schumann. No. 19 'The Cat's Fugue,' D. Scarlatti. No. 20 'Chant sans Paroles,' P. Tschaikowsky. No. 21 'Allegretto quasi Audantino,' from sonata, op. 164. F. Schubert. No. 22 'La Campanella,' F. Liszt. No. 23 'Rondo in G major,' op. 51. No. 2. L. van Beethoven. No. 24 'Addante with variations in F minor,' Y. Haydn. No. 25 'Spinnlied' (Lieder ohne Worte, No. 34). F. Mendelssohn-Bartholdy. No. 26 'Rondo in A minor,' W. A. Mozart. No. 27 'Nocturne in G,' op. 37. No. 2. F. Chopin. No. 28 'Traumes Wirren,' op. 12. No. 7. R. Schumann. No. 29 'Minuet from Symphony in E flat and Minuet in D, from Divertissement No. 1.' W. A. Mozart. No. 30 'Soirée de Vienne,' No. 6. F. Liszt. No. 31 'Prelude and Fugue in G major,' Y. S. Bach. No. 32 'Fugue in E minor,' G. F. Handel. When ordering, the publishers request that the number on their list only, may be quoted.

'A cycle of Three Songs,' written by Matthew Arnold, composed by H. V. Jervis-Read. Price 4/-. No. 1 'Despondency.' No. 2 'Longing.' No. 3 'Requiescat.' All three of the songs lay within easy compass for the voice. No doubt that they will find favour, but they need artistic performance.

'Love shall never Die,' words by Clifton Bingham, music by Wilhelm Ganz. Price 4/-. A delightful little love-song that will appeal to all, and that bids us—

'Hope on for ever, tho' hearts may say good-bye,
For time and tide may alter, but love shall never die.'

The music and words are very happily united, and the song will not be found a difficult one. In two keys. No. 1 in D (D to F sharp); No. 2 in F (F to A).

Published by **Boosey & Co.**, 295, Regent Street, W.

'When Shadows Gather,' song. Words by F. E. Weatherley. Music by Charles Marshall, in B flat, in C, in D, in E, a beautiful song, the verses begin with the following lines—

'Watch with me, dearest, when shadows gather,
Pray with me, dearest, when dawn awakens.'

'Watch for me, dearest, when thou hast left me.'

'Beyond,' song. Music by Frank Lambert, in C, in D, in F. The music fits the words which speak of the certainty of the Eternal.

'For a while,' song. Music by Kathleen Barry, in E flat, in F, in G. A delightful and dainty song.

'Love's Mastery,' song. Music by Samuel Liddle, in B flat, in C, in D flat. A charming song, the words are by Gunby Hadath.

'The Outlaw's Song,' music by Eric Coates, in D minor, in E minor. This a really fine song telling us of Nature and the Merry Men. The music suits the words which are by Joanna Baillie.

'The Garden of Allah,' song. Words by Fred E. Weatherley. The music by Charles Marshall in B flat, in C. This song is essentially of the desert of the South.

'O my rose of the dearest,
In the garden of Allah,
My soul and thine at last shall meet.'

'The Bell at Sea,' song. Words by Fred E. Weatherley, music by Stephen Adams in D, in E flat, in F. A fine virile song speaking of the Bells at Sea and their Sisters the Church Bells.

'We ring, we ring in the morning,
We ring at the evening dawn,
Our Song of hope and warning,
But God alone hath power.'

Bristol Musical Festival.

New Works by British Composers.

IN point of novelty and the just appreciation of native talent, creative and interpretative, the Bristol twelfth Musical Festival, which is to be held on Wednesday next and the three following days, transcends similar gatherings. With the possible exception of Mr. Kreisler, not a single solo singer or player has been engaged who bears a name other than British. Again, at a time when most musical festival committees are looking askance at the British composer and all his works—and his new works especially—Bristol has proved herself the staunch friend and patron of the native musician. Many of her sons have achieved distinction in the world of music, and one of these, Mr. Cyril B. Rootham, whose new cantata, 'Andromeda,' will be heard during the week, is at present

the organist at St. John's College, Cambridge. Other new works by British composers who have already won their spurs in the world of creative thought include a setting of Lord Tennyson's 'Ode on the Death of Wellington' by Sir Charles Villiers Stanford, and the two first movements of a new dramatic choral symphony, 'Homage to Edgar Allan Poe,' from the pen of that versatile and prolific composer, Mr. Joseph Holbrooke.

The largest and most important of the new works—Mr. Felix Woysch's Passion Music—Apparently the composer regards the sequence of heartrending episodes that culminated in the last shameful scene upon the Hill of Calvary merely as a series of dramatic incidents suitable for illustration at the musician's hands. That is not to say that Mr. Woysch's attitude is irreverent. Possibly, what may seem theatrical and sentimental to some may be regarded by others as a wholly successful attempt to point a moral and adorn a tale. The incomparable pathos and the unsupportable situation of the Crucifixion leave him untouched. He has neither eyes nor ears for the note of infinite compassion contained in the reproach to the sleeping disciples. His Christus reminds us more of a petulant master scolding his lazy servants. So, too, in the scene before Pilate. Even at the only time that he is within measurable distance of victory, when (by music which is the best thing in the work) he has led up to the psychological moment when the passing of the soul is marked by the rending of the veil of the Temple, he destroys both the synthesis and dramatic continuity of the situation by the introduction of an organ and orchestral interlude, indicative, it may be supposed, of the spirit's flight.

Perhaps these things were unavoidable. The inevitable can only be expressed in inevitable terms, and the Gospellers have forestalled Mr. Woysch, even as they have forestalled every other musician, past and present, and possibly Bach included. Indeed, it is open to question whether St. Cecilia herself has any place in the Garden of Gethsemane. Judged apart from the context—as music pure and simple—the work is no better or worse than many another that embodies the letter rather than the spirit of Wagner, the form of Bach, and the adaptive capacity of Humperdinck. By far the composer's strongest point is his gift of melodic application. Instances of this are to be seen in the passage. 'Little children, behold me,' and the instrumental interludes that precede and follow it—a wholly beautiful piece of music—the solo, 'Be faithful unto death.' and the lyrical duet in the third section

of the work. His dramatic instincts find their most fruitful expression in the Crucifixion choruses, with their telling, abrupt termination, and the chorus that brings to a close the first part of the work.

Mr. Beecham has good reason to be satisfied with the work which he has accomplished, as he has practically founded a first class orchestra, and has established a reputation as a conductor and musician.

The programmes of the new series of concerts contain some important productions and revivals. Foremost among these will be new works by Frederick Delius—namely, 'A Mass of Life' (for solo voices, chorus, and orchestra), text from 'Zarathustra,' by Nietzsche. The first half of this work was recently performed at Munich, and is the most exacting and complex of all Mr. Delius's compositions as regards tonality and harmonic construction. His 'Sea Drift,' the striking tone poem on words of Walt Whitman, which produced so great an impression at the Sheffield Festival, will also be given. As regards the rest, Vincent d'Indy's symphony 'Jour d'Été à la Montagne,' 'Orieg's Suite,' 'Sigurd Josafar,' Joseph Holbrooke's 'Prologue to "Dylan,"' a drama by F. E. Ellis, Vaughan-Williams's 'Willow Wood' (for chorus and orchestra), and Rimsky-Korsakoff's second symphony are some of the many interesting works to be heard at these concerts.

Edith A'Vard.

An Interview.

IN a beautiful quiet spot, a sort of Bohemian boudoir where crimson and gold is the dominating note in the rich drapery so delightful to the eye, were masses of exquisite flowers, clusters of violets sending their perfume through the room, it was here I met and talked with our celebrated violinist. She is a sweet faced, slender young girl, with thoughtful dreamy grey eyes.

'You talk and I will listen,' I said to her, 'for I am full of interest. How was it you thought of becoming a violinist?'

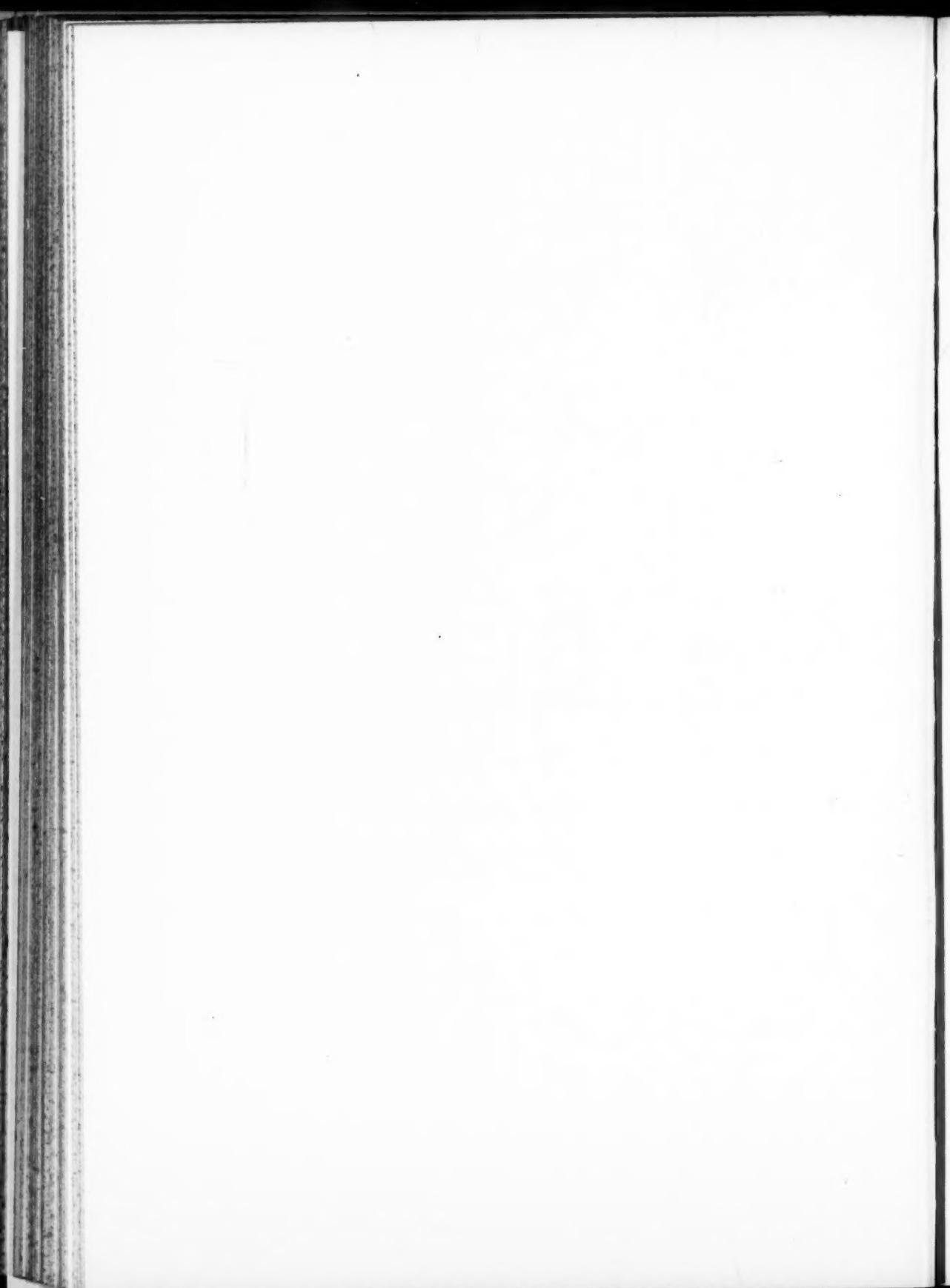
'When only five years old I was taken to hear Sarasate, his wonderful playing absolutely fascinated me, I listened spellbound to the great master. I felt I should never be happy until I could bring such beautiful sounds from a violin as he did, it seemed as if it was a beautiful bird that would sing for ever.'

'My father gave me a little violin; what a red letter day it was to me, it was my dearest treasure and friend in the world.'

'Sometimes I almost doubted that I was actually mistress of so precious a treasure—



MISS EDITH A'VARD.



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Letter from Hubert Ries	and Spohr

even after going to bed I would awake more than once during the night and anxiously put my hand to the case, which I had placed by my bedside to make quite sure it was mine, half afraid I might find my riches only a dream.

'I used to wander away to our peaceful woods, and listen to our lovely birds and then return to my little treasure, and longed to play like the nightingale, singing an eternal hymn of praise—it seemed something so sacred, and in my way I used to practise. One day my father heard me playing "God save the King," he was so delighted, that I at once had lessons. Little did I think when I used to lie awake at night and building castles in the air about the many beautiful pieces I hoped to play that I should ever figure in public. I was never anxious for fame, I only wanted to play well, I always loved my work, I never tire of my dearest and best friend my Gagliano, and I think, could it but speak, what strange and moving stories, what tales of joy and grief it would unfold. Some days it brings a haunting memory of the dead, and stir the thoughts that lie so close to tears; to me, music is a beautiful language of its own, I love all music from Beethoven, Mozart to Dvorák, there are so many grand and great works, each so beautiful of its kind as Schubert says, with reference to Mozart, "how many and what countless images of a brighter and better world hast thou stamped on our souls." When I play Bach I am struck by the beautiful simplicity of which I never tire.

'Oh yes, I have travelled a great deal, about 40,000 miles, my tour in Bohemia was very successful, here is a garnet brooch in a shape of a violin which was sent to me after my recital in Vienna, I always wear it for luck.'

Our young artist's room is crowded with photos and souvenirs from some of the great artists who are her friends, and here she shuts herself in, away from the world and revels in her art. 'One is never satisfied, never,' she says, 'resting her hand caressingly on the case where her most valued treasure is. My viola is everything to me, it shares my troubles and my joys.'

'Was my father musical you ask?'

'Yes, he was very musical, in his youth, he was a fine singer, and sung at the Crystal Palace. Yes, beautiful flowers, pictures and books always inspire me, they help me so much in my work.'

'The lovely poems by Lady Townsend has musical and beautiful lines, and a thought that is beautiful behind them.'

'Certainly I enjoyed my student days in Bohemia, studying with my dear Master,

Professor Sevcik, what a wonderful man he is, apart from his art, always the same, great, gentle and helpful, his method is wonderful, he is like a doctor—has a remedy for everything—and if one works the way he wishes one is bound to succeed. Work is a grand thing, a means to an end—perfection—so my father used to say.

'I owe everything to Professor Sevcik. When I first went to Prague I found myself living next door to an old prison, Daliborka near the Royal Castle with its three hundred empty apartments, in which tower four hundred years ago an imprisoned nobleman, Dalibor, learned in his loneliness to play the violin so beautifully that the whole of Prague came and listened under his window.'

'In the summer of 1904, I stayed in Tabor and lived in the very house where the famous Bohemian Quartet used to practise in their early days, by a beautiful pine forest, an ideal place, no callers came, society did not exist, the only audible sounds were the singing of the birds and occasional twitter of squirrels. Far away from the noise and hurrying of the city, the bustle of our streets,' she said dreamily, 'it seemed to belong to another world, and in the evening one has the wonderful little firefly to light the way. Many times I wondered if it was a dream, would it vanish, music seemed always in the air. I was very happy there working eight and ten hours a day.'

'You ask my advice to young students, Work from morning to night and do not let want of success depress you, labour on continuously and you are bound to win in the end. Opportunity is great, it is sometimes late, but you must not wait for it; work on, and some-day you will see rising out of your efforts, opportunity, when it comes you must seize it, for opportunity does not wait, and sometimes only speaks once.'

'You must be like the rose, if you cannot fly you must climb; genius begins the work, but industry finishes it—remember expression is the sunlight of music. Study more things than music. Never neglect minor details. Do not listen to flattery. Always be modest. Never be jealous for there is always room in the world for real art, but there, the word jealous does not exist in the dictionary of a true artist. Above all things be grateful to the master who has helped you to the road of success, but to be successful and unsuccessful is so different that when success does come you are apt to forget those that have helped them, but it should not be.'

*Our plate is from a photograph by the London Stereoscopic Company, Regent Street, W.

Art of the Month.

The first of a new series of concerts by the Philharmonic Society commenced on November 12th, at the Queen's Hall under the direction of Mr. H. J. Wood. The society has awarded to the greatest artists of their day the 'Beethoven Grand Medal of Honour,' and elected them members of the society. Among many who have obtained these honours is Kubelik, who selected for his solos Paganini's Concerto in D, and Saint-Saëns's 'Havanaise' in E. His playing is as fascinating as ever. So, if at times a deeper note and wider expression are desired, the deficiencies are forgiven for the sake of the brilliancy of his performance. His interpretation of the Paganini Concerto revealed the fact that he had discovered beneath the music of the old virtuoso, player and composer a more romantic and tenderer feeling than is usually assigned to it. Saint-Saëns's 'Havanaise' evidently appealed to the violinist, as he played the florid, sparkling music with freedom and spirit.

The programme which Miss Mary Law, Miss Agnes Fennings, and Mr. Charles Crabbe, a newly formed trio, had provided for their first concert at the Bechstein Hall on November 12th, was interesting from a contrastive point of view, for it included two trios, violin 'cello, and piano solos, and songs. However, Tchaikovsky's Trio in A minor (in memory of a great artist) certainly proved the powers of the executants as regards concerted playing, for their combined tone production was marked by an even, smooth, and rich effect, with artistic taste and sense of colouring, which gave the impression of a thoughtful reading. Miss Law showed her skill as a violinist in the last two movements of Mendelssohn's Concerto.

A new series of Twelve o'clock concerts which were so popular last season, commenced at the Æolian Hall, on November 12th. The programme's chief features were the performance of two sonatas for violoncello and pianoforte. In the first, by Boccherini, Mr. Paul Ludwig, whose 'cello playing is as clear as resonant, was joined by Mrs. Bredt Verne; in the other sonata, by Mendelssohn, Mr. Ludwig was associated with Miss Mathilde Verne. In both works the playing was noticeable for its fluency and finish, as well as for the artistic interpretation obtained.

Mme. Henriette Schmidt owes the reputation she has as a violinist to the soundness both of her judgment and technical abilities. At Bechstein Hall, on November 16th, when she gave a recital with the aid of Miss Evelyn

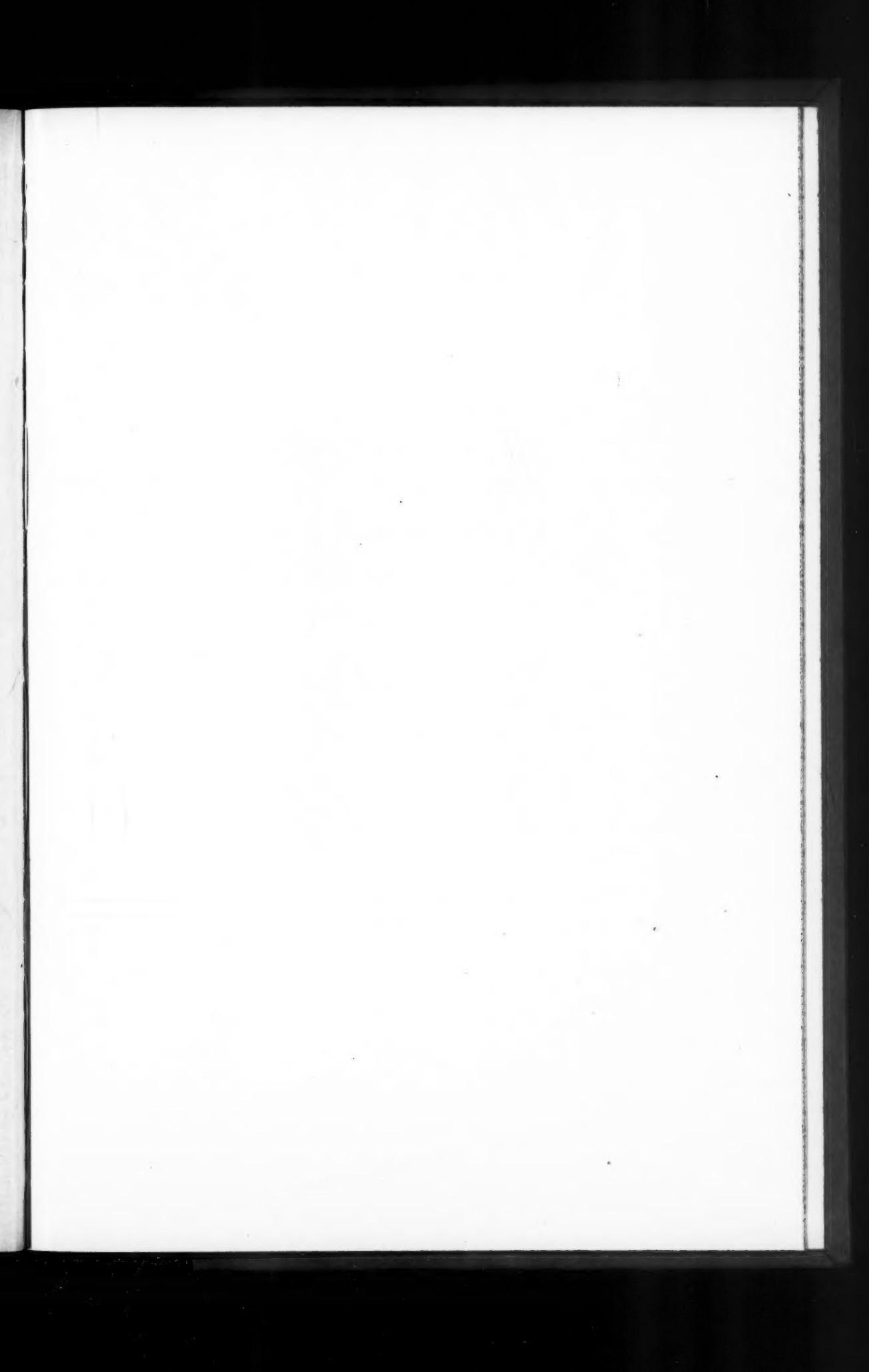
Stuart, she strengthened the good opinion. In Gabriel Fauré's eloquent Sonata for violin and piano, with which the recital began, Mme. Schmidt showed that she is as much at home in modern as in classic music. A poem by Ernest Chausson, who, along with Vincent d'Indy and the other disciples of César Franck, are responsible for the foundation of the modern French school, followed. A pleasant feature of the evening was a performance of Nicolo Porpora's Sonata, with harpsichord accompaniment. Of this the violinist gave of her best.

The forming of new string quartets seems to be the fashion at the present day, a fashion, moreover, which it is hoped will last, for there is no more beautiful way of hearing chamber music. The quartet consists of the Misses Griffiths and Poole, Mr. Charles Aves (viola), and Mr. Ivor James ('cello). An admirable sense of phrasing did much to bring a very creditable reading of Mozart's Quartet in E flat. Miss Griffiths and Miss Poole gave a dainty interpretation of Handel's Sonata in G minor for two violins.

The high opinions which her masters, the late Professor Wilhelmj, Professor Auer, and Herr Kreisler had formed of the gifts of Miss Marjory Bentwich were endorsed after her recent performances at the Queen's and Albert Hall, playing at her first recital at Bechstein Hall on November 17th. After she had played Handel's Sonata in E major it was quite evident, as the large audience were quick to realise, that her gifts were of no common order. Her tone, though not large, is sweet and sensitive, and her phrasing and musicianly feeling speak of a poetical and refined nature. Paganini's well-worn 'Concerto in D' gave the young artist an opportunity to display her technical ability.

A new recruit was added to the ranks of violoncellists at the St. James's Hall, on November 17th, when Mr. John Linden made a highly successful first appearance in London. His popularity in Scotland is considerable. He studied first with Angless, of Glasgow, finally undergoing a further course of tuition under Julius Klengel in Leipsic. He produces a suave, velvety tone from his instrument, which in these days of much rasping and tugging of strings, is particularly soothing. A charming sense of culture pervaded the statement of the main theme of Boellmann's Variations Symphoniques. Saint-Saëns's Concerto showed the player in a favourable light.

An afternoon concert was given at the Steinway Hall by Miss Nella Gunning (violinist), Miss Kato van der Hoeven





JOSEPH HOLBROOKE.

(cellist), and Miss Johanna Heymann (pianist). The programme opened with Beethoven's Trio No. 1 in E flat major, the players were handicapped by the restless audience, much of the playing being drowned by the banging of the seats by late-comers, who should have been kept outside until the conclusion of the performance.

Theodore Spiering, the American violinist, who has made a reputation in his own country, and has played with success in Berlin, gave a recital at the *Æolian Hall*. Since he was last heard here. Mr. Spiering's style has developed in breadth and virility. His programme contained two new works of special interest, namely, a new suite by Max Reger, performed for the first time in England; and five Artist Studies for violin alone, from op. 4. Although Max Reger's Suite, which consists of six numbers, is among the more recent of the composer's works, it has not the distinction and individuality of some of his other compositions; as, for instance, the F sharp minor Sonata, the Quintets, and many of the songs, all of which are striking because of the ingenuity with which a modern idiom is combined with the old classic form. The Suite is of ordinary type, and is more remarkable for mechanical handiwork than of real inspiration. Of the six numbers, an Aria on the G string, which evidently follows Bach's famous example, a Gavotte and Gigue, of rhythmic strength, and with a certain personal note, are the best; but the music as a whole is more distinguished by structural skill than for musical beauty. Mr. Spiering's Artist Studies, which have met with the approval of Henri Marteaux and Kreisler, will assuredly make a forcible appeal to all virtuosi violinists, by whom alone they can satisfactorily be accomplished, on account of their technical difficulties.

Those who were present at the Bechstein Hall, when the St. Petersburg String Quartet gave their second concert of the season, could not fail to have enjoyed the performance of these gifted players. Their strength lies in the soft, mellow richness and the wonderful contrast in colouring, especially in the 'piano' passages, that at once arrests and enchains the attention of the audience throughout. As interpreters of the music of their native land the St. Petersburg Quartet stand second to none for they seem to possess that characteristic of discovering and exposing to view in all their rich beauty the hidden, subtle effects with which Russian music is always impregnated—a characteristic which in many other cases is not made so apparent. Thus, no finer readings could have

been given than that of the Five Novelettes by Glasounoff. Their method of playing the refreshing 'Alla Spagnuola,' with its dainty 'pizzicato' opening, was most striking in its vivid contrast to the heavy melancholy of the 'Interludium in modo antico.' No less pleasing, too, were the folk-song-like 'All' Ungherese' and the delicate rhythmic 'Valse,' while the strong Eastern flavouring of the 'Oriente,' with its weird effect of muted strings, was the most remarkable of the whole group. Taneieff's Quartet in D minor (third quartet) was not so successful, through no fault, however, of the executants. The work suffers terribly from its length, which creates a restlessness and weariness in those who listen to it; nor is the thematic material of harmonic structure of the most interesting kind. Tchaikovsky's Quartet in F major, closed the programme.

The Leeds Choral Union on Nov. 11th, produced for the first time in its entirety a new work, specially written for them by Mr. Joseph Holbrooke. He styles it 'A dramatic choral symphony: Homage to Edgar Allan Poe,' and it consists of settings of four of Poe's poems, 'The Haunted Palace,' 'Hymn,' 'The City in the Sea,' and 'The Valley Nis.' This succession of pieces may be regarded as corresponding to the four movements that a symphony must be allowed to accept. It illustrates strikingly the remarkable sympathy existing between poet and composer. Mr. Holbrooke knows how to interpret Poe's fantastical imaginings, and probably no one but he would have entered upon his task in so single-minded a fashion. The first section has the colour and mystery it requires, and after it the suavity; and the 'Hymn' comes with refreshing contrast. Then we are plunged into mystery and terror quite in keeping with Poe's uncanny picture of death's stronghold in 'The City in the Sea.' The music here is difficult. It is said, the poet's words have often a vagueness that in itself produces a strange impression. Mr. Holbrooke's music is not always free from the imputation of incoherence, but it is certainly in close keeping with the poem it illustrates. What reconciles one to much that is crude and wilfully 'queer' is that one cannot help feeling the composer is quite in earnest in presenting to us the genuine impression the poetry has made upon his imagination. This trick of persisting in a phrase or figure through a succession of unorthodox harmonies, is one of his many methods of producing a desired mood, and he employs it here and in many places in his work with striking effect. It is con-

THE CREMONA.

spicuous in the last part of the work, in which we enter upon a serener and clearer atmosphere. Mr. Holbrooke conducted, and must have been pleased with the reception.

Miss Cicely Trask, joined hands with Miss Jessie Field, in a vocal and pianoforte recital at the Aeolian Hall, on November 27th. Both artists chose an exacting programme in which to display their excellent interpretive and executive ability, and being well equipped in these, they succeeded admirably in delighting an audience that more than filled the hall. Miss Cicely Trask at the end of a heavy list of Italian, German, and English songs, responded to the encore raised by her truly charming singing of some eighteenth century French chauconettes, by contributing still another. In the midst of *fadé* concert season it was cheering for the jaded critic to look upon such a large audience.

PROGRAMME.

VARIATIONS SERIEUSES Mendelssohn
Miss JESSIE FIELD.

SONG (a) 'Come raggio di sol' Caldara (1671-1763)
(b) 'She never told her love' Haydn (1737-1809)
(c) 'Hark! hark! the lark!' Schubert (1797-1828)
(d) Angedenken - P. Cornelius (1824-1874)

Miss CICELY TRASK.

SONATA in F minor, Op. 57 ('Appassionata') Beethoven
Allegro assai.
Andante con moto.
Allegro non troppo—Presto.

Miss JESSIE FIELD.

SONGS (a) Auf ein altes Bild } Hugo Wolf
(b) Verborgenheit }
(c) Frühlingsrhe ... Ernest Walker
(d) Der Jäger Brahms

Miss CICELY TRASK.

ETUDES, Op. 25; Nos. 9, 5, 8 } Chopin
SCHERZO in B minor

Miss JESSIE FIELD.

SONGS (a) 'I'll rock you to rest' ... Stanford
(b) 'Take, oh take those lips away' A. Somervell
(c) 'Si mes vers avaient des ailes' R. Hahn
(d) Jean et Jeanne ... (XVIII Siecle)

Miss CICELY TRASK.

DANS LES BOIS } Liszt
RAPSODIE HONGROISE (No. 6)

Miss JESSIE FIELD.

In the Co-operation Hall, South Bank, the annual concert promoted by the South Bank Male Voice Choir, provided that excellent programme. Miss Edith A'Vard, an excellent violinist, rendered with remarkable expression 'Humoreske' by Dvorák.

Miss A'Vard has been touring in Wales and Yorkshire with great success. In Man-

chester she was mentioned as having 'great talent.'

In our last issue *re* Miss Haidée Voorzanger—we spoke of her master as Witmar. We find, however, she was trained under Professor Heinrich Dittmar and we regret the error which, however, was not of our making.

We have a little to add with regard to Sarasate's violins. The first on which he played for the greater part of his life, he bought from the celebrated French dealer J. B. Vuillaume, giving him a sum of money and a violin by Andreas Guarnerius. Queen Isabel II of Spain gave a part of the purchase money but not the whole. The second is the well-known 'Boissier' Strad, he bought some years ago from the late Eugene Gaud for £800. This latter instrument now goes to the Musée of the Paris Conservatoire, bringing up the number of Strads in that institution to four. It is believed he has left his first violin to his native town.

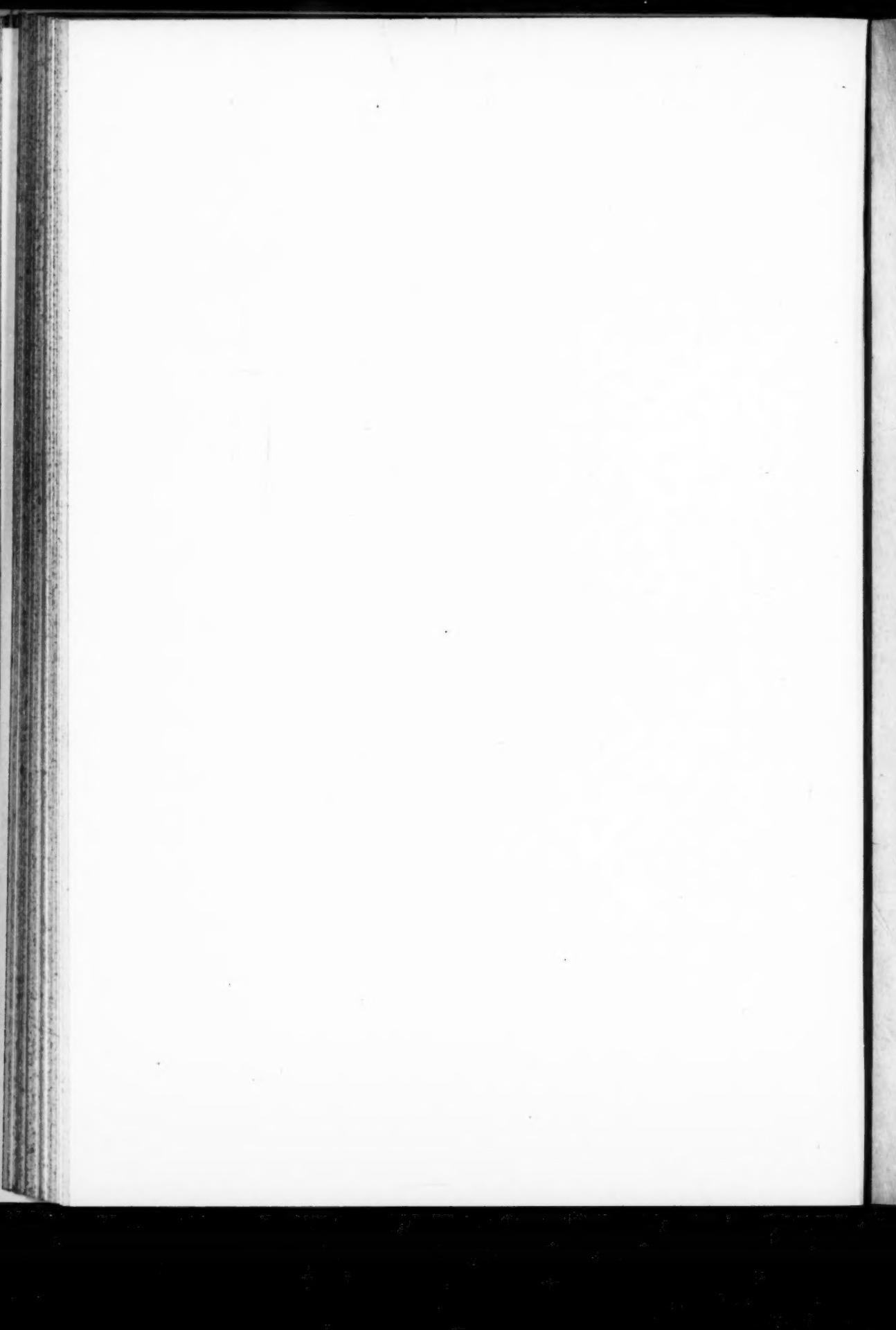
Olga Racster's 'Romance of Queen Elizabeth's Violin.'

THE January number of the 'Cremona' will not only initiate a new year of intercourse with our readers, but also the first instalment of a Serial Story by Olga Racster, entitled: 'The Romance of Queen Elizabeth's Violin.' As the author of many short articles of interest, and the able editor of Mr. Edward Heron Allen's, 'Violinists' Letters,' which have appeared from time to time in our pages, Olga Racster's name is already familiar to our readers. So in the region of serious work we have had ample proof of her scholarly capacity, and we feel certain that in the field of romantic literature she will find just as many admirers. In this, her latest story she has chosen for subject the amours of Queen Elizabeth and Francois Valois, Duc d'Alençon. She has set her theme in a series of short chapters, wherein she has portrayed the romantic attachment that existed between these royal lovers. She reveals the intrigues and political influences that were barriers in their path and she allows the historic fiddle known as 'Queen Elizabeth's Violin,' to play a prominent part in the affairs of the unfortunate lovers. Altogether the story is a graceful vignette, written with rare taste and charm. The numerous illustrations add their share of interest.





MISS OLGA RACSTER.



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